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Play Party Games of Pioneer Times



KIT P

SET DOWN FROM ORIGINAL SOURCES IN
INDIANA, OHIO, MICHIGAN AND IOWA

Cooperative Recreation Service, Inc.
Delaware, Ohio, U.S.A.

GAMES OF LONG AGO

For here are the games of long ago
That Father and Mother played, you know.
Their fathers and their mothers too,
The self-same things they loved to do!
And games that were made in earlier days
World-old, world-wide, here greet the gaze;
From over-seas, from far-off lands
Joy weaves her magic with many strands.

Imogene Clark, *Suppose We Play*, 1925.



SOCIAL VALUE

A

It would be hard to find a popular amusement which provides more group sociability. The unit of the usual play-party game is the entire group. Many of them do not involve the necessity of partners, and those which require partners provide for frequent changing, so that a large number of pleasant social contacts are made possible. While most of the longways games require pairing off, the process is simply arranged by chance in many cases, boys form one line, girls the other, and in the progress of the game each boy plays with every other girl in addition to his partner, and the girl vice versa.

Group participation is almost 100 per cent, for each individual contributes his share to the music and action, which demand attention and considerable initiative.

ALWAYS POPULAR

"The old-time play party began at sun-down. From ten miles around the people would come,—whole families bumping along in the big jolt wagon, young men on horseback, several of them having their fair partners for the game seated securely behind them; and finally came the nearer neighbors picking their ways through the corn-fields. There is no need to wait for ceremony. The first four players are not slow in starting the games with 'All Go Down to Rowser's' A few rounds of 'Old Dan Tucker' are immediately succeeded by 'Needle's Eye,' and 'Skip to My Lou.'

"The hours go quickly and there is always reluctance to stop, for the next game may bring

*Wolford, *The Play Party in Indiana*, (p. 12), 1916. Indiana Historical Commission, Indianapolis.

**Randolph, *The Ozark Play Party in Journal of American Folk Lore*, Vol. 42, No. 165, July-Sept., 1929.

EASILY LEARNED

No equipment whatever is needed for play party games. They can be used in almost any place, time or circumstance.

Furthermore, they are easily learned, the simpler ones having no obstacle of step or pattern to overcome; yet they are sufficiently intricate and interesting to have permanent appeal for older young people. Due to the lack of musical instruments they have not been given music of sufficient variety to avoid monotony, but there is no reason why part singing might not be used, and variety added in the form of refrains.

OLD TREASURES DISCOVERED

Surprise is often expressed that such fascinating social activities are not in more general use. Their comparative obscurity is due to the fact that they have been handed down from one generation to another by oral transmission. It is only in the last few years that an effort has been made to write them down. New games are being found in out of the way places and it is hoped that many more will be transcribed before they are lost from memory.



TEACHING PLAY PARTY GAMES

1. The leader should learn the words and tunes in advance. One need not be a singer or musician to become a successful leader, for the tunes are all simple and "catchy."

2. These games were traditionally played with small groups but most of them are adaptable to large groups. Where more than 20 are to be taught, it is wise to get a committee of eight together and practice the songs and actions in advance.

3. Get the players into the formation required, and begin the song and action simultaneously. Waste no time on preliminaries. Details can be added after a few moments of fun. Most of the games can be taught in a very few minutes.

4. With a game such as "Brown Eyed Mary," "Bingo," "Pig in the Parlor" or "Old Dan Tucker" go as far with the game as is possible without confusion. Then stop to demonstrate the grand chain or difficult figures with two or three couples. Then let all try again. A little coaching of the few who continue to be mixed up will result in smooth action. Once started, keep at a game until it is learned and enjoyed. Never give up in confusion, for it may ruin that particular game for your crowd.

Of course the simpler ones will be used first, perhaps one having a familiar tune. Never be content to stop with two or three—introduce new ones at every opportunity. When a repertoire of a dozen is known by the group there will be no danger of wearing out two or three favorites, and selection to suit the size of group, space, mood and season will assure permanent popularity of play party games.

Skating Away

1. There were two cou-ples a-skat-ing a-way,
A-skat-ing a-way, a-skat-ing a-way;
There were two cou-ples a-skat-ing a-way,
So ear - ly in the morn - ing.

2. The ice was thin and they all fell in,
They all fell in, they all fell in;
The ice was thin and they all fell in,
So early in the morning.
3. The old swing out and the new swing in,
The new swing in, the new swing in;
The old swing out and the new swing in,
So early in the morning.

FORMATION: Players join hands in a single circle. Partners are not required, except for two couples who step into the circle to start the game.

ACTION: (1) Couples in the center form a right hand star. (The two men join right hands, the girls join right hands above the men and at right angles.) While every one sings the first verse, they skip to the right. At the same time players in the circle skip counter-clockwise.

(2) Two couples in the center change to left hands and skip in the opposite direction, and the circle also reverses direction.

(3) Each player in the center selects a new player from the circle. Swinging with both hands twice around in place, they retire to the circle and the four new ones remain in the center for the next round.



Sketch by Sara B. Bailey

(On third verse, players in circle stand still and clap.)

In a large group, several sets may be run at one time in the same circle or where it is desired that all have partners for the ensuing game, let all stay in the center each time, doubling the sets of stars with each round, until all are chosen.

Shoo Fly

Shoo fly, don't both-er me, Shoo fly, don't both-er me,
Shoo fly, don't both-er me, For I be-long to some-bod-y, I
some-bod-y. do, I do, I do, And I aln't gon-na tell you
who, For I be-long to somebody, Yes, in-deed I do.

FORMATION: Single circle of couples, girls at their partner's right.

1. Hands joined, all take four steps toward center.
2. Take four steps backward to places.
3. In again. 4. Out again.

5 to 8. (Repeat song if necessary). Keeping hands joined the circle is turned inside-out by one couple lifting inside hands, and a couple on opposite side of circle starting across, leading everyone else, keeping hands joined under the arch, until finally the couple making the arch turn under their own hand, and the circle is still intact with everyone facing out. (Meanwhile the couple making the arch leads across to the opposite side of the room, so that sides are reversed.)

Repeat 1 to 4, taking four steps backward toward the center of the circle, and four steps forward to place, twice.

10. Repeat 5 to 8 while action described above is repeated, this time turning the circle right side out again. All walk backward.

Shoo Fly, part two

1. Same action as described above. Four steps in on the first line four steps back on the second line. Repeat both.

2. On second verse, each man joins both hands (or clasps wrists) with partner, on his right, and turns her quickly around in place three and a half turns, leaving her on his left side. The new girl on his right is his partner for the next round. Repeat from the beginning.



THE BEAR WENT OVER THE MOUNTAIN

We Won't Go Home 'til Morning

FORMATION: Double circle of partners, inside arms linked. Faced for marching counter-clockwise, men on the inside.

ACTION: (1) During the singing of the verse "The bear went over the mountain, etc." walk around in a circle. (2) On the chorus "To see what he could see, etc." partners join right hands and do the grand chain, until the end of the chorus, upon which they all take new partners and promenade again as they sing "The other side of the mountain." Grand right and left on the chorus as before.

—Described by Mrs. L. A. Angell, New Berlin, N. Y., as played some 20 years ago at Brookfield, Madison County, N. Y.

Turn the Glasses Over

I've been to Har-lem, I've been to Do-ver,
 I've trav-eled this wide world all o-ver, O-ver,
 o-ver, three times o-ver, Drink all the bran-dy-
 wine and turn the glas-ses o-ver. Sail-ing east,
 sail-ing west, Sail-ing o-ver the o-
 cean, Bet-ter watch out when the boat be-gins to
 rock Or you'll lose your girl in the o-cean.

FORMATION: Circle of partners, men on the inside, hands crossed in skating position. (Right hands joined, left hands crossed under them.) One or more extra players are in the center.

ACTION: (1) Players walk in a circle counter-clockwise until they come to words "turn the glasses over." (2) Then each couple "wings the dishrag," as follows: Keeping hands clasped, raise arms, turn away from each other, back to back under your own arm. (A minute's practice will do the trick.)

(3) Girls continue marching in original direction, while men reverse and march in opposite direction (clockwise), during which those in the center join the men's line. (4) On the word "lose" each man takes the nearest girl for his new partner. Those left out go to the center and the game is repeated.

—Virginia Bear, Wapakoneta, Ohio

Four in a Boat

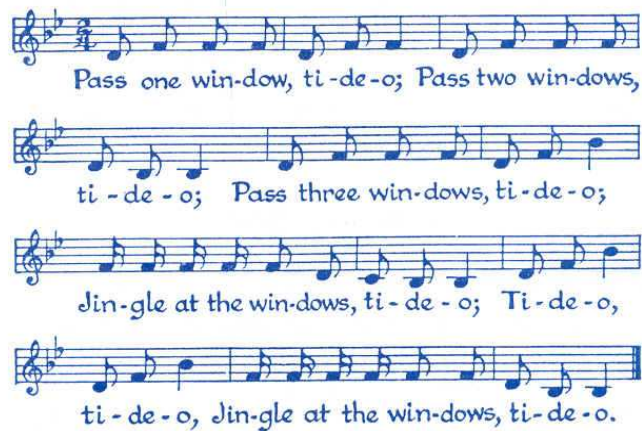
1. Four in a boat and the tide rolls high, Four in a
 boat and the tide rolls high, Four in a boat and the
 tide rolls high, Get you a pret-ty one bye and bye.
 Get you a pret-ty one bye and bye.

2. Get me a pretty one, stay all day, . . .
 We don't care what the old folks say.
3. Eight in the boat and it won't go 'round, . . .
 Swing that pretty one you've just found.

FORMATION: Single circle, hands joined, four men in the center. (1) Players skip around. Inner circle always moves in opposite direction from outer. (2) Each of the four in the center gets a partner and brings her into the center. (3) Both circles continue to move in opposite direction. (4) Both circles stop moving. Each man in the inner circle swings his partner, hands joined, leaves her in the center and retires to the outer circle.

Repeat with girls in the center, each one choosing a man.

Jingle at the Window



Pass one win-dow, ti-de-o; Pass two win-dows,
ti-de-o; Pass three win-dows, ti-de-o;
Jin-gle at the win-dows, ti-de-o; Ti-de-o,
ti-de-o, Jin-gle at the win-dows, ti-de-o.

3. I asked that girl to be my wife.
She said, "No, not on your life."
I asked her mother and she said, "No,"
Jingle at the windows, ti-de-o.
4. Chorus: Ti-de-o, ti-de-o.
Jingle at the windows, ti-de-o.

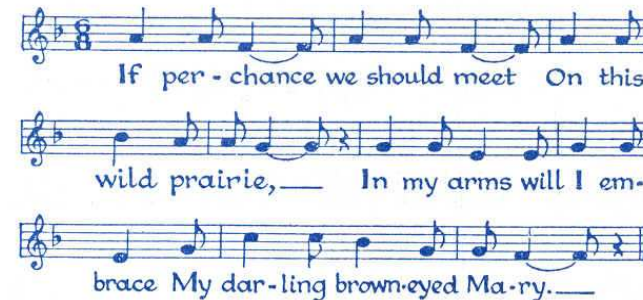
FORMATION: A circle in single file, with each boy in front of his partner. Each player has his left hand on the right shoulder of the person in front of him.

ACTION: (1) During the first verse move forward. (2) On the chorus, each boy makes a half turn to the right and swings his partner. (3) At 3 each girl steps in front of her partner and the circle moves forward again. (4) Each boy turns and swings the girl behind him. Repeat until players return to original partners.

MISSOURI VERSION: (Ozark Play Party, 214).
FORMATION: Double ring, girls on the inner circle facing out, boys on outer ring, facing in. **ACTION:**

Boys march around girls single file until original partner is reached. All swing partners. Second round pass partner and swing next girl. Next round pass two, etc. Repeat with boys on inner circle.

Brown-eyed Mary



If per-chance we should meet On this
wild prairie,— In my arms will I em-
brace My dar-ling brown-eyed Ma-ry.—

2. Turn your partner half way 'round,
3. Turn your opposite lady.
4. Turn your partner half way 'round,
5. And prom'nade right hand lady.

FORMATION: A circle of partners, faced for marching, man on the inside, girl on his right.

ACTION: (1) With hands crossed, partners promenade in a circle, with three or four feet between each two couples. (2) Partners join right hands and turn half around, so that man is facing back, with right hand toward center, lady in opposite direction. (3) Each man joins left hands with the lady who was in the couple behind him, and turns her completely around. (4) Joining right hands with original partner, turn her entirely around. (5) Take lady behind in promenade position for a new partner and repeat from beginning.

—Described by Miss Ila Long, Thornville, Ohio

Nobody's Business

I went to town in a lit-tle red wag-on,
Come back home with the hub a-drag-gin', It's
CHORUS
no-bod-y's business what I do.— It's no-bod-y's
business, business, No-bod-y's business, business,
No - bod - y's business what I do.—

2. Way down yonder about a mile and a quarter,
Some old man's going to lose his daughter,
It's nobody's business what I do.

Chorus

3. Butterbeans has killed my baby,
Popcorn has killed the old lady,
It's nobody's business what I do.

Chorus

4. I've got a wife and she's a daisy,
She won't work and I'm too lazy,
It's nobody's business what I do.

FORMATION: A single circle, by partners.

ACTION: Join hands in a single circle and march around to the left during the singing of the first verse. On the chorus, partners face, and do the grand right and left, until partners meet again half way around the circle. (Continue to sing as many verses with chorus as are needed to complete the figures.)

When partners meet, dance the *Double L*

Swing the rest of the way around the circle to place. (Continue in the same direction as in the grand right and left, partners hook elbows and make a complete turn, and then advance and swing the next one in the opposite direction with the other arm, and so on around.)

Recorded by Harriet Nora Rogers

Sweetheart Out A-hunting

Sweet-heart out a-hunt-ing on a long sum-mer day,
Sweet-heart out a-hunt-ing on a long sum-mer day.

2. Where will he find her
On a long summer day?
(Repeat.)

3. Go up head and find her
4. Walk and talk together
5. Swing old Liza, swing her,
6. You ain't half a-swingin'

ACTION: Players stand in two lines, partners facing each other. On verses one and two, man of first couple walks slowly to the foot of the set and back to the head.

During singing of verses three and four, head couple promenade slowly to foot of set and back

Verses five and six are sung much faster than the others. Head man swings his partner once and a half around, right hands joined. She then swings man of second couple once around with the left while he swings girl of second couple. They swing in the center with right hands and proceed to the third couple, and so on to the foot.

When head couple reach the foot, they stay there while new head couple goes on with the game.

William Klein, Alpine Institute, Tenn.

PIG IN THE PARLOR

We Won't Go Home 'til Morning

1. We've got a pig in the parlor,
We've got a pig in the parlor,
We've got a pig in the parlor,
And it is Irish, too.
2. Oh, your right hand to your partner
3. Your left hand to your neighbor,
4. Your right hand to your partner,
5. And all promenade.

Chorus:

6. And all promenade, and all promenade.
7. Swing your left hand lady 'round.
8. And all promenade.
9. We've got a new pig in the parlor, etc.
or
The same old pig's in the parlor, etc.

FORMATION: A single circle facing in, by partners, girl on the man's left. An extra player is "pig" in the center.

ACTION: (1) All join hands and circle to the left around the "pig." (2) The verse is repeated singing 2, 3, 4, 5. Partners face each other, (man's left hand in, girl's right hand in); joining right hands, they turn half around. (3) Each man turns his left hand lady entirely around, by the left hand, and (4) again joins right hands with his partner. (5) Partners cross hands in skating position and promenade. (7) Turning away from his partner, each man swings the lady behind with both hands and keeps her for his new partner.

Meanwhile the "pig" may take any partner he can during 3, 4, or 7. If he is successful, the one left without a partner goes to the center as the new pig. If not, he is "pig" again. (9) Circle left again and repeat, singing suitable words.

—Dorothy Clendenin, North Lima, Ohio

Captain Jinks

When Cap-tain Jinks comes home at night He
claps his hands with all his might. Sa-lute your
part-ner, smile so bright, For that's the style in the
ar - my. Join your hands and for-ward all;
Back-ward all, back-ward all; Join your hands and
for-ward all, For that's the style in the ar - my.

4. When Captain Jinks comes home at night,
The gentleman passes to the right.
5. Swing your partner so polite,
For that's the style in the army.
6. Promenade all around the hall,
Around the hall, around the hall;
Promenade all around the hall,
For that's the style in the army.

FORMATION: Couples in a single circle, facing in.

ACTION: (1) Clap hands. (2) All bow to partners. (3) Join hands in complete circle and march to the center and back twice. (4) Gentleman crosses in front of his own partner and takes partner of man on his right. (5) Swing lady once around and keep her for new partner. (6) Promenade counter-clockwise until song is finished. Then start over.

Jolly Miller

(1)(3)(4)



Jol-ly is the mil-ler that lives by the mill, The



wheel turns a-round of its own free will, One



hand in the hop-per and the oth-er in the sack,

(2)(5)



The wheel turns 'round and we all turn back.
The la-dies go for-ward and the men turn back.

(6) CHORUS



{ Rain-ing, hail-ing, cold, stor-my weath-er;
{ In comes the reap-er, out goes the bind-er,



In comes the farm-er, drink-ing up his ci-der. }
(7) I have a true love, where shall I find her? }

FORMATION: A circle of partners, men on the inside, faced for marching, with three feet between couples. An extra player (more for large circle) on the inside. Partners join hands behind their backs. Man reaches behind lady and takes her right hand. Lady reaches her left behind man for his left.

STEP: The step is simply this: a step-hop, step-hop. A little practice will enable partners to keep together in perfect time. Properly sung, the accented beat in each measure indicates the step, the minor beat, a hop. While the game may be played

with walking or skipping step, the step-hop is proper and adds a charm which makes this version much more enjoyable than the simpler Jolly Miller which ordinarily doesn't appeal to young people.

ACTION: (1) Circle moves forward, counter-clockwise. On the words "the wheels turn around" (2) the entire circle reverses direction without partners losing hands, men remaining on the inside. This is accomplished by partners turning out, away from each other, keeping hands tightly joined.

(3) The verse is repeated, the circle moving in the opposite direction (clockwise), reversing again on the last line as in 2. (4) The circle moves forward in the original direction, but this time on the fourth line, the ladies continue in same direction, single file, (5) while men reverse direction.

(6) During the chorus, the single file of girls moves counter-clockwise, while file of men moves clockwise, with skip-hop step. Players who were in the center join the men's file. On 7, each man attempts to secure a partner, with whom he crosses hands behind his back ready to repeat the game. Those left without partners go into the center.

—Mr. and Mrs. Chester A. Graham, Grant, Michigan



VARIANT

NOTE: There are numerous versions of the "Miller Boy." It is ordinarily sung to the tune of "Old Zip Coon," using only the first verse given above, with the fourth line being sung:

"The lady steps forward, and the gent steps back."

Still another version familiar in West Virginia, has a second verse on which the lines reverse to the words:

Jolly is the miller who lives by himself,
As the wheel goes around he is gaining on his wealth,
One hand in the hopper, the other in the bag,
As the wheel goes around he calls out 'grab'.

A new partner is secured at the word "grab."

More than a dozen references to this game are given in the *PLAY-PARTY IN INDIANA*, p. 68.



Dusty Miller

- A There was a dusty miller that lived in the mill,
And the mill went around with its own free will,
One hand in the hopper and the other in the sack,
B The ladies go forth and the gents go back. C
D Here we go a-sowing oats, here we go a-sowing oats
Here we go a-sowing oats and who shall be my
binder?
I've lost my true love.
I've lost my true love.
I've lost my true love. E
F But right here I find her. G.

A to B— Couples walk around holding hands.
Extra men enter circle.

B to C— Ladies continue same direction; men
turn and go opposite direction. Con-
tinue (D to E) until:

F to G— The men each find a girl on words
"find her." Extra men remain in
center.

—From Preston Co., W. Va.
—Alma Long, Ada, Ohio

Promenade the Hall

1,5
Prom - e-nade the hall, Prom - e-nade the hall,
Hon - or to your right, Hon - or to your left,

2,7 8 Fine
Swing — on the cor-ner; And prom-e-nade the hall.
Swing your left hand la-dy, And prom-e-nade the hall.

3
Bal - ance to bal-ance, Swing your part-ners all,

4 D.C.
Swing on the cor-ner, And prom-e-nade the hall.

FORMATION: Double circle, by partners, faced
for marching counter-clockwise. Men on inside.

ACTION: (1) Promenade in a circle, with sev-
eral feet of space between each couple. (2) Join
both hands and swing partners in place. (The
"corner" in this game does not refer to left hand
lady.) (3) Men step into the circle with backs
to the center, and balance to partners, taking two
short steps backward, and two steps forward to-
ward partner. (4) Swing partners around in place
again. There is time on 3 and 4 to swing twice
around. Step back into a single circle facing the
center, to be ready for 5. (5) Partners bow to
each other. (6) Bow to corners: men turn to left,
girls to right. (7) Each man swings the left hand
girl and keeps her as new partner for the next
round. (8) Start the promenade again and repeat
from beginning.

—Jean Cavinee, Washington C. H., Ohio

Bingo, the Dog

American Play Party Song

1
(There was a farm-er had a dog; And
That farm-er's dog 's at our back door

2 CHORUS
Bin-go is his name, sir; B with an I and
Beg-ging for a bone, sir;

I with an N; N with a G and G with an O;
B - I - N - G - O - go, Bin-go was his name, sir.

FORMATION: A circle of partners, faced for marching; boy on the inside with girl on his right.

ACTION: (1) All march around in a circle singing the song. At the word 'sir' of the fourth line, all the boys face about while the girls continue in the same direction.

(2) While singing the chorus, the lines move in opposite direction, with skipping step. (3) On the "sir" of the last line each boy takes the partner nearest him, turns about and the game is repeated from the beginning.

—F. M. S.

BINGO (Ohio Version)

1. There was a farmer had a dog;
Bingo was his name, sir.
2. B-i-n, g-o, go; C-a-r, l-o, lo; F-i, fi, d-o, do.
3. Fido was his name, sir.

FORMATION: A circle of partners, faced for marching, boys on the inside, girls on their right.

(1) Partners promenade in circle, hands crossed in skating position, right hand uppermost. (2) Execute grand right and left. There is time to pass three persons during the singing of the letters. (3) Each man takes the next girl as his partner, turns her on his left and the promenade is resumed on the repetition of the first line.

Old Doc Jones

1. Old Doc Jones was a fine old man, A fine old
man, a fine old man, Old Doc Jones was a
fine old man, Sailed ten thou-sand seas.

2. Lady and gentleman sail away
Sail away, sail away.
Lady and gentleman sail away,
Choose just whom you please.

FORMATION: Circle of players, with an extra man and girl in the center.

1. Man and girl in center stand separately, and choose each a partner from the ring which circles around them.

2. During the second verse, the outside ring continues to circle in a fast walk about the two couples, who join both hands, (the woman at one side of the man, hands joined, or wrists clasped) and sail away a slow country dance run.

Repeat with new couple staying inside.

(Collected by Miss Angela Melville, from Miss McChord, at Wooton, Ky.)

Sandy Land



1. Make my liv-ing in san - dy land, Make my
2. Hie, come a-long my pret-ty lit-tle miss, Hie, come a-



liv-ing in san - dy land, Make my liv-ing in
long, my hon - ey, Hie, come a-long my



san - dy land, La-dies, fare thee well...
pret-ty lit-tle miss, I won't be home till Sun-day.

3. Raise big taters in sandy land, (3 times)
If you can't dig 'em I guess I can.

Chorus:

4. How old are you, my pretty little miss?
How old are you, my honey?
She answered me with a ha, ha, ha,
"I'll be sixteen next Sunday."
5. One more river I'm bound to cross, (3 times)
'Fore I see my honey.

Chorus:

6. Will you marry me, my pretty little miss?
Will you marry me, my honey?
She answered me with a ha, ha, ha,
"I'll run and ask my mama."
7. Hump back mule I'm bound to ride,
(3 times)
'Fore I see my honey.

Chorus:

8. Hop come along, my pretty little miss,
Hop come along, my honey,
Hop come along, my pretty little miss,
Marry you next Sunday.

FORMATION: Single circle, by partners, facing in.

ACTION: (1) IN and OUT: With hands joined all take four steps in toward the center, lifting hands; and four steps back, dropping hands. Repeat in and out again. (2) RIGHT and LEFT: Partners face each other so that men will move counter-clockwise, girls clockwise. Starting with right hands joined, partners pass right shoulders. Loose right hands, and each advances and takes the next one by left hand, which makes the man go outside, girl in. Continue this around the circle until partners meet. Use as many verses as are required, depending on size of group.) (3) DOUBLE L SWING: Continue in the same direction, as in right and left, but now hook elbows and turn each one completely around, first with right arms joined, then left arms with the next, until partners meet again. (4) Promenade in a circle by partners. For the promenade partners join crossed hands, girl on the right, walk or skip once around the circle counter-clockwise.

Recorded by Harriet N. Rogers

Jim Along Josie



FORMATION: The Virginia Reel formation: four to six couples, boys in one line, facing partners in opposite line.

ACTION: Old Virginia Reel figures used. Preceding the individual action the lines all advance and go thru the first 5 movements with partners opposite. All clap the first note of each 8 beats. All clap in time to the refrain. Movements are summarized here:

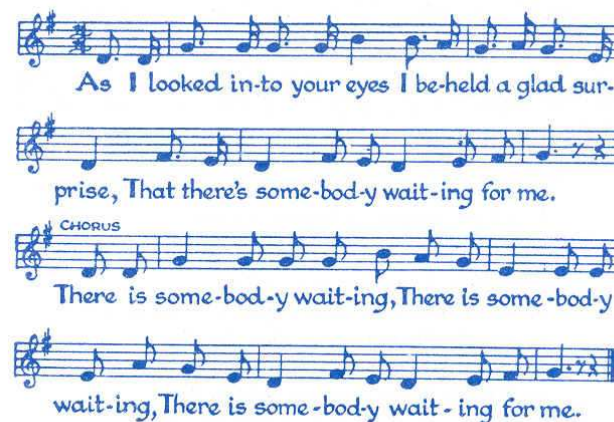
1. First girl and last boy forward and bow. (All movements repeated immediately by first boy and last girl.)
2. Turn with the right hand around.
3. Turn with both hands joined.
4. Back to back, pass by the right (Dos-a-dos).
5. Back to back, by the left shoulders.
6. First couple chassey the center (slide step) to the foot of the set and back to place, with both hands joined.
7. Right hand to your partner and reel. (Right to your partner, left to the side.)
8. Up the center and all follow down the outside.

9. Join hands with partners, return to place and make an arch.

10. Head couple goes under arch to the foot. Repeat from beginning with new (second) couple at the head.

K. F. R.—Greene Co., New York, about 1870

Somebody Waiting



(2 and 3 are sung to chorus music.)

2. Now choose two, leave the others;
Now choose two, leave the others;
Now choose two, leave the others for me.
3. Swing the one, leave the other;
Swing the one, leave the other;
Swing the one, leave the other for me.

FORMATION: Join hands in a single circle. Three or four extra players are in the center.

ACTION: (1) March to the left while singing. Each one in the center selects two partners. (2) He swings one and leaves the other, both hands joined. Partners who have swung, join the circle again. The odd players remain in the center and the game is repeated.

—Fred M. Smith, From Bonair, Iowa

Skip to My Lou



1. I've lost my girl, now what 'll I do, I've lost my
cho. Skip, — skip, — skip to my Lou; Skip, —



girl, now what 'll I do; I've lost my girl, now
skip, — skip to my Lou; Skip, — skip, —



what 'll I do? Skip to my Lou, my dar - ling.
skip to my Lou, Skip to my Lou, my dar - ling.

2. I'll get another, a better one too;
I'll get another, a better one too;
I'll get another, a better one too,
Skip to my Lou, my darling.
3. Cat's in the buttermilk, skip to my Lou—
4. Flies in the sugarbowl, shoo, fly, shoo—
5. Little red wagon, painted blue—
6. Needle in the haystack, two by two—
7. Pickles are sour, and so are you—
8. Pa's got a shotgun, Number 32—
9. Hurry up slowpoke, do, oh, do—
10. Mule's in the cellar, kicking up through—
11. Dad's old hat got tore in two—
12. My girl wears a number nine shoe—
13. Purty as a red-bird, purtier too—
14. Sugar is sweet and so are you—
15. When I go courting, I take two—
16. Gone again, now what'll I do—
17. I'll get another one sweeter than you—
18. Can't get a red-bird, a blue-bird'll do—
19. Had a little cart and a pony too—
20. Ma's old hat and Pa's old shoe—
21. If you don't have a necktie, a shoestring'll do—
22. Stand there big foot, don't know what t'do—
23. Bears in the rose-bush, boo-boo-boo—

24. He's got big feet and awkward, too—

25. Kitten in the haymow, mew, mew, mew—

"Much of the singing is in character, and each boy tries to get words that will fit the situation."

FORMATION: Single circle of partners, facing in. The girl is at her partner's right. An extra player (two or three in a large circle) is without a partner, inside the circle,

ACTION: All sing, and clap in time to a verse started by the player in the center, who steals someone's partner and skips entirely around the circle back to her place. Player left without a partner immediately steals another, etc. If a player is not alert, someone in the circle starts him out with a verse such as No. 9, or 22. The skating position is usually taken by the couple, right hands joined, crossed by joined left hands.

INDIANA VARIATION: Same formation as above — "One boy skips around to the right, slyly takes the arm of one girl whose partner is not watching, and skips on around the circle with her. Her partner skips after them. If he can overtake them he gets back partner." (Play Party in Indiana, 90.)

OZARK VARIATION: "One couple steps into the ring and chooses another boy, so that there are two boys and one girl in the center, who holds hands and dance about the circle with a skip and double-shuffle step. The first boy and girl hold their hands high, the odd boy steps under the arch

thus formed, and the first couple joins the circle again. The boy left alone calls in another couple, then he and the girl make the arch, leaving the new boy alone in the center. Then he chooses another couple and so on." (Ozark Play-party, 204.)

Down the River

Play Party Song

River Chantey

The river is up, and the chan-nel is deep, The wind is
 Oh, won't we have a jol-ly good time,
 stead-y and strong. Oh, Di - nah, put the hoe - cake on,
 The waves do splash from shore to shore,
 As we go sail-ing a-long. Down the riv-er, oh,
 down the riv-er, oh, down the riv-er we go-o-o;
 Down the riv-er, oh, down the riv-er, oh, down the O - hi - o.

FORMATION: longways — couples facing. Boys on left, girls on right.

ACTION: 1. The head couple advances to the center, link arms and reel (as in the Virginia Reel): Partners link right arms in the middle; then the head girl goes to the second boy, links left arm with his left arm, turns one-half way. He steps back to his place and she goes back to the middle. At the same time the head boy has turned the second girl by the left and returns just in time to hook right arms again with his own partner in the middle. Each then turns the third by the left arm, returns to swing partner by the right, and on down the line, to the foot where the boy steps in place at the foot of the boys' line, the girl at the foot of the girls' line.

Meanwhile, as soon as the first couple has reached the fourth couple, the second couple starts to reel, and others follow in turn until all have reeled entirely down the line.

—Mrs. Earl Koontz, Vandalia, Ohio

Old Brass Wagon

Jolt-ing up and down in the old brass
 wag-on, Jolt-ing up and down in the old brass
 wag-on, Jolt-ing up and down in the old brass
 wag - on, You're the one, my dar-ling.

2. Right and left in the old brass wagon,
3. One wheel off an' t'other one a-draggin,
4. We'll all run away with the old brass wagon.

FORMATION: Two lines, boys in one, girls in the other facing, partners opposite as in Virginia Reel. Not more than seven couples in a set.

ACTION: (1) Head couple joins both hands and gallo's to the foot of the set between the lines, and back to place. (2) Head couple hooks right elbows, turns in the middle, and then reels with the opposite line. (Boy turns second girl with left arm, girl turns second boy, just the same as the Virginia Reel.) After turning the opposite with the left arm, each returns to partner and turns right in the center, and so on down the line, until head boy has reeled with each girl, and head girl with each boy. Remain at the foot. Second couple repeats entire figure, and each couple in turn.

—Mrs. Bessie Vore, R.13, Dayton, Ohio

Susan Brown

1, 2, 3
Choose your part-ner as we go 'round, Choose your
part-ner as we go 'round, Choose your part-ner as
we go 'round, And I'll take Su - san Brown.
4
Fare thee well, my dear lit-tle miss, Fare thee
well, my dear. Fare thee well, my dear lit-tle
miss, And good - bye, Su - san Brown.

2. Four hands up in a pokey whirl, (repeat twice)
I love you, Susan Brown.
3. Change and swing with a waltzing swing,
(repeat twice)
And I'll take Susan Brown.

FORMATION: A single circle, with one extra couple in the center. With a large circle, start with two couples inside.

ACTION: (1) Keeping hands joined, the circle moves with brisk walking step to the left, while the boy in the center chooses a new girl as his partner, and the girl takes another boy as her new partner.

(2) Outer circle reverses and moves to the right, while partners in the center cross right hands in a star and circle to the left.

(3) Two couples in the center change partners and swing in time to the music.

(4) Outer circle stands still, while two couples inside execute a grand chain for four. Each man takes his partner by the right hand and turns half way around, takes the opposite lady by the left and turns her completely around, then his own partner again by the right completely around, opposite by left, and return to own partner. The boy and girl who were first in the center, now retire and the game is repeated from the beginning.

—Described by Mrs. Anna Whitsell

Ohio Needle's Eye

The nee-dle's eye that doth sup-ply The thread that
runs so tru - ly; Man-y a lass have I let
pass Be-cause I want-ed you... With a kiss so
sweet, And a bow so neat, We do in-tend, be-
fore we end, To have this cou-ple meet a-gain.

Contributed by Margaret Crum, R. 4, Conneaut, Ohio

The Needle's Eye

Nee - dle's eye that doth sup - ply The thread that
 runs so tru - ly, Man - y a lass did I let
 Chorus
 pass Be - cause I want - ed you. — You, you,
 you. — You, you, you. — Man - y a lass did
 I let pass Be - cause I want - ed you. —

Additional Chorus: "Many a guy did I let by,"
 etc. "Many a feller, I kicked down the cellar, etc.

FORMATION: Players join hands in a single
 circle. One or more couples form a "needle's
 eye" by joining right hands in an arch under
 which the line may pass.

ACTION: In time to the music, the circle of play-
 ers moves to the left (clockwise). The person
 forming the inside half of the arch chooses some-
 one from the line by lowering hands in front of
 the desired partner. He (or she) then joins right
 hands with the one chosen to make a new arch.
 The retiring partner closes up the gap in the line,
 by passing under the new arch and joining the
 line. Meanwhile the chooser has stepped through
 the gap to the outside and the one chosen is the
 inner half of the arch.

Smoothness is accomplished by three simultane-
 ous operations. (1) Inner partner joins right
 hands with new partner, and quickly turns her
 into his place while he becomes outer partner. (2)
 The old retiring partner steps under the newly
 formed arch and closes the gap by joining hands
 with the line. (3) The circle resumes movement
 with almost no delay.

This is very useful in starting with a large
 group as any number can play. It does not re-
 quire partners and is easy to learn.

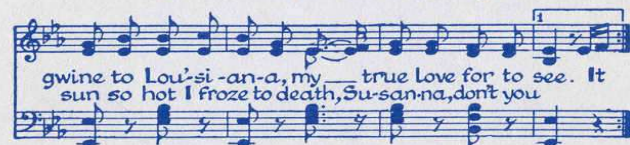
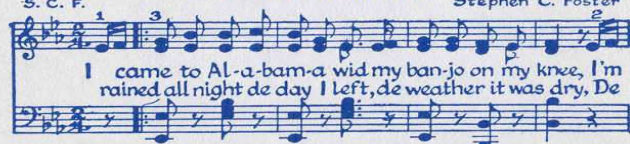
NOTE: This is practically the same version as
 that played in Central Ohio. The alternate verse
 is sung "Many a beau have I let go, because I
 wanted you." The Indiana version (Play Party
 in Indiana, 72) is similar to "London Bridge";
 players chosen stand in line behind the archmakers
 until all are taken, and a tug of war ensues. The
 Arkansas version is slightly different; girls who
 are caught take position behind the girl in the
 arch, and boys fall in behind the boy. Each clasps
 the person in front around the waist and all pull
 to break the arch. When the arch is broken, the
 game is resumed with a new arch formed by the
 boy and girl next in line. (Ozark Play Party,
 229.)



Oh! Susanna

S. C. F.

Stephen C. Foster



FORMATION: Single circle, by partners, all facing the center.

ACTION: (1) Ladies walk four times to center, and back to place. (2) Men the same. (3) Grand right and left. Partners join right hands and pass each other by right shoulders, men moving counter-clockwise, ladies clockwise. Continue in the same direction, alternately taking left and right hands, weaving in and out. Counting original partner, as No. 1, each will take the seventh person he meets as his new partner. (4) On the chorus, each man gets a new partner, and joining hands in skating position, they promenade counter-clockwise. Come into a single circle at the end, and repeat as often as desired.

Jennie Crack Corn



2. Right hand up, and I don't care,
3. Left hand up, and I don't care,
4. Both hands up, and I don't care,
5. Roll in boys, and I don't care,
6. Repeat verse five.

FORMATION: Sets of four to seven couples, in two lines, boys on one side, girls on the other. Partners are opposite each other. There should be five or six feet between the line. (NOTE) Should couples face the head of the hall, the girl will be on the man's right.

ACTION: (1) Girl of the head couple and boy of the foot couple skip diagonally to the center, bow, and step backward to place. This is repeated by head boy and foot girl.

(2) Head girl and foot boy join right hands in the center, turn in place and retire. Foot girl and head boy the same.

(3) Meet and turn with the left hand.

(4) Meet and turn with both hands.

(5) Partners step together and join hands in skating position, girl on boy's right. Head couple turn sharply back to the left, skip to the foot and come back to original places, followed by all the other couples.

(6) All form an arch by joining hands, held high, and head couple skips through the arch to the foot.

Repeat with new head couple until all have been at the head.

Mrs. Bessie Vore, R. 13, Dayton, Ohio